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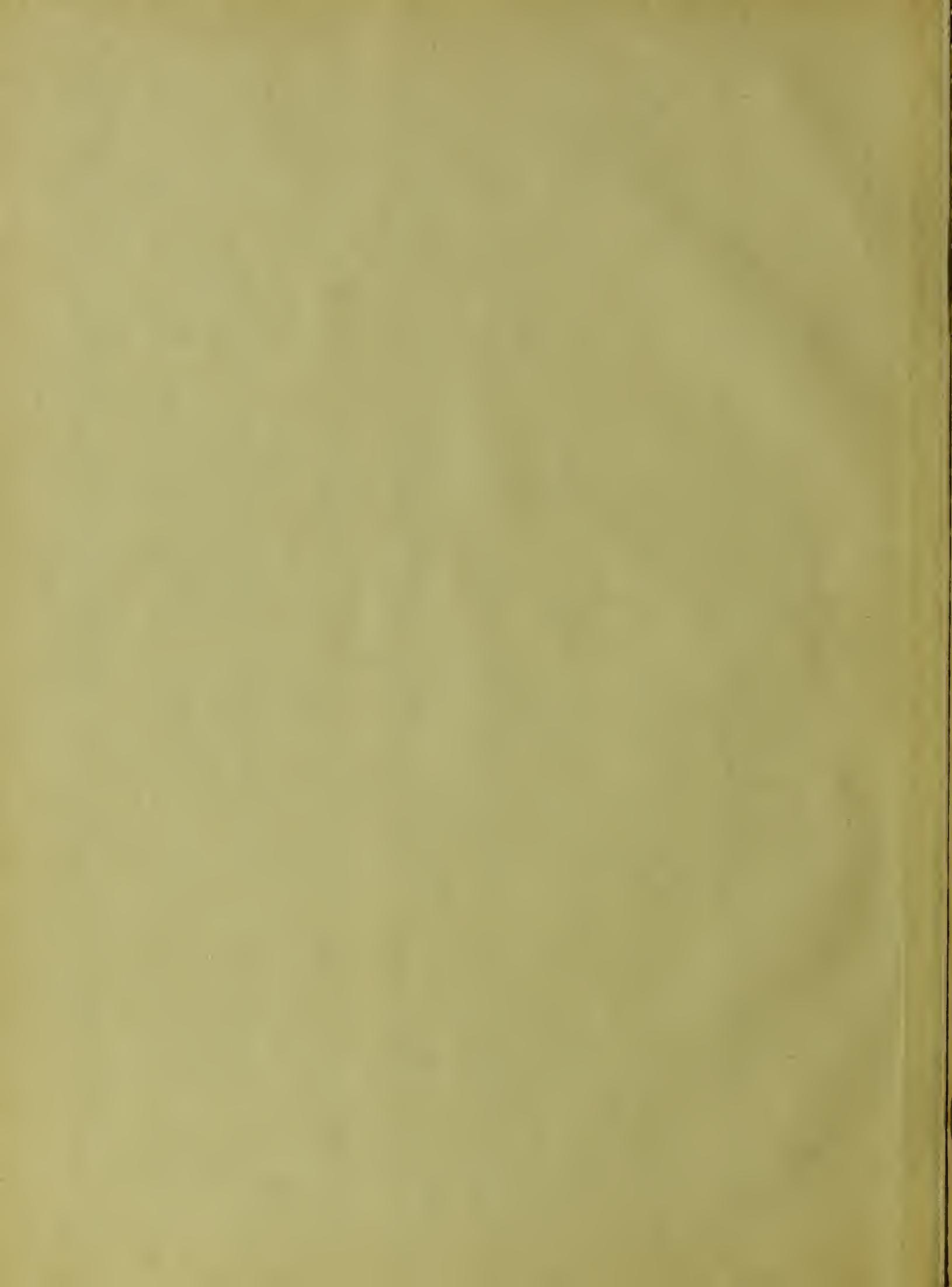


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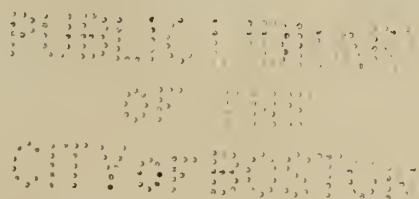
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# ENCORE SONGS

## LOW VOICE

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# ENCORE SONGS

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# THE GAP IN THE HEDGE



C. BARNARD  
(1834 - 1869)

**Allegretto**

1. There's a gap in the hedge at Kil-mare, \_\_\_\_\_ With a  
 2. There's a boy at the mill of Kil-mare, \_\_\_\_\_ It's with

seat just contriv'd for a pair, \_\_\_\_\_ A charming cool spot When the  
 him that I danc'd at the fair; \_\_\_\_\_ One day, in the gap, Where we

wea - ther is hot, And the cou - ples who don't like the  
met, quite by hap, He made bold his true love to de -

*ad lib.*

glare, go there, To sit down in the gap at Kil -  
clare, just there, In the gap of the hedge at Kil -

*mf*

*colla voce.*

mare. — 3. There's a  
mare. —

*f*

day. and I wish it were here! — Sure, the ve - ry best day of the

year! — I'll then be a bride, With the boy at my side, Him that

court-ed me down at Kil - mare, Just there, In the gap of the hedge at Kil -

*ad lib.*

*mf*

*colla voce*

mare. —

*f*

## PROPOSAL

New and revised edition



Bayard Taylor

Frank H. Brackett

Moderato

*p*

The vio - let loves the sun - ny bank, The

*p* *rall.* *a tempo* *p*

*cresc.*

cows - lip loves the lea; The scar - let creep - er loves the elm, But

I love thee! ..... The scar - let creep - er loves the elm, But

I ..... love thee ! ..... The sun - shine kiss - es  
 f p  
 mount and vale. The stars, they kiss the sea: The west winds kiss the  
 cresc.  
 clo - ver bloom, But I kiss thee ! ..... The west winds kiss the  
 cresc. p cresc.  
 clo - ver bloom, But I ..... kiss thee ! ..... The  
 f p  
 f dim. rall. p a tempo  
 Ped.

o - riole weds his mot - - tled mate: The li - ly's bride o' the  
 bee; Heaven's mar - riage ring is round the earth, Shall  
 I wed thee? ..... Heaven's mar - riage ring is  
 round the earth, Shall I ..... wed thee? .....

# THE MOON'S LULLABY



Words <sup>+</sup>) from  
"HARPER'S MAGAZINE"

CHARLES S. BURNHAM

Allegretto grazioso

*VOICE*

*PIANO*

The young moon lies in the

dim.

sempre *pp*

cresc.

old moon's arms You can see it as plain as may be, Venus has gone with

cresc.

all her charms, But Ju - pi - ter stares at the ba - by. The

*f*

*f*

*f*

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*mp*

old moon rocks in the clear blue skies, She is rock - ing an hour old

ba - by. The stars are a - wink - ing with all their eyes, And

*dolce*

*rall.*

won - der what- ev - er it may be; In a month that ba - by a

*rall.*

*a tempo*

*p >*

*Più lento*

babe will be. And croon to the young its A. B. C. For the

*sempre pp*      *cresc.*

*a tempo*

moon's whole life is but four weeks long, And then he's a - gain a

*mf*      *cresc.*      *a tempo*      *sf*

ba - by.

L. H.

*pp*      *smorzando*      *ppp*

## I'VE SUCH A HOST OF THINGS TO TELL YOU

(J'AI TANT DE CHOSES À VOUS DIRE)

LAMQUET

Translated by Nathan Haskell Dole

G. FERRARI

Allegretto

**PIANO**

*dolcemente, con grazia*

I've such a host of things to tell you,  
J'ai tant de choses à vous dire,

They'd fill a book from end to end!  
Qu'on en ferait un livre en tier,

There'd be no ink left in the  
ink-well If even half of them I penned!  
Yet cri-re J'y sé-che-rais tout l'en-cri-er.  
Mais

if to know them you are yearn - ing,  
*si vous ê - tes cu - ri - eu - se,*

Oh, come a - long our path to -  
*Ve - nez ce - soir au che - min*

night; And there to - geth - er we'll talk a - bout - them,  
*creux, Et là, moi gra - ve et vous ri - eu - se,*

*grazioso*  
 I in earn - est, you gay and bright!  
*Nous en cau - se - rons tous les deux.*

*dolce*  
 Full is my heart of joy - ous po - ems,  
*J'ai le cœur plein de vil - la - nel - les*

For I be - hold this ver - y morn — Two new-come swal-lows bus - y  
 Car ce ma - tin j'ai ren - con - tré — Les deux pre - miè - res hi - ron -

dart - ing To re - pair their nest — win - ter - torn.  
 del - les Re - pa - rant leur nid — dé - la - bré.

Pure the air and so sweet with fra - grance; Like wine, it stirs to joy un -  
 L'air est pur, il fait bon de vi - vre. A - vril, ain - si qu'un vin nou -

told; — A - pril fills the fond heart with long - ing, Vi - sions  
 veau, — Trou - ble mes re - gards et m'en - i - vre, J'ai des

The musical score consists of four systems of music, each with a treble clef line and a bass clef line. The first system starts with a key signature of one flat. The second system starts with a key signature of two flats. The third system starts with a key signature of one flat. The fourth system starts with a key signature of one sharp. The music includes various dynamics such as *p* (piano), *f* (forte), and *p* (pianissimo). The vocal line features several melodic phrases with sustained notes and grace notes. The piano accompaniment provides harmonic support with chords and bass lines.

bright do mine eyes be - hold:-  
*rê - ves plein le cer - veau.*

Yes, I dream of you, fair - est  
*Et je songe à vous, rose et*

flow - er!  
*blon - de,*

Bold pro - jects now my thoughts de - vise.  
*J'ai des pro - jets au - da - ci - eux,*

*cresc.*

It is joy e - nough mere - ly liv - ing, See - ing heav-en's blue in your  
*Je me sens heu - reux d'être au mon - de, Et de voir l'a - zur dans tes*

*cresc.*

*rit.*

*colla parte*

eyes!  
*yeux.*

*a tempo*

*p pp*

## STEADFAST LOVE

(OBSTINATION)



(Original Key)

FRANÇOIS COPPÉE

Translated by Isabella G. Parker

H. DE FONTENAILLES

Andantino (♩ = 72)

**VOICE**

**PIANO**

p

Vous aurez beau faire et beau  
'Tis in vain your coun - sel be -

cresc.

di - re, L'ou - bli me se - rait o - di - eux,  
guil - ing. Ne'er can I es - cape from her spell.

pp

Et je vois toujours son sou - ri - re Des a - dieux, des a -  
For her face I see ev - er smil - ing, In fare - well, In fare -

f

p

suivez

ten. > suivez

*a tempo*

dieux.  
well.

Vous au - rez beau faire et beau  
'Tis in vain you bid me ig -

pp

p

di - re,  
nore (her)  
Dût el - le mè - me l'i - gno - rer,  
Her voice is ev - er in my ears.

f

pp

Je veux, fi - dèle à mon mar - ty - re, La pleu - rer la pleu -  
I'd fall on bend-ed knees be - fore her, And in tears, and in

suivez

ten. suivez

*a tempo più lento*

*p*

rer. \_\_\_\_\_  
tears. \_\_\_\_\_

Vous au - rez beau dire et beau fai - re,  
Tis in vain you hush my la - ment - ing.

*pp*

*p*

*mf espressivo*

Seule, el - le peut mon mal gué - rir.  
She can a - lone bid sor - row fly.

Et j'ai - me mieux s'il per - sé -  
Ra - ther, if she be un - re -

*mf*

*pp*

*ppp*

vè - re En mou - rir, \_\_\_\_\_ en mou - rir.  
lent - ing, Would I die, \_\_\_\_\_ would I die! \_\_\_\_\_

*suivez*

*ten.* *suivez*

*ppp*

## O HAPPY DAY

17

(O SCHÖNE ZEIT, O SEL'GE ZEIT!)

English by  
ARTHUR WESTBROOK

CARL GOTZE  
Op. 160, No. 1

Moderato

GESANG

1. Es war ein Sonn - tag  
gin - gend schwei - gend  
stil - lev brau - ner

1. It was a Sun - day  
wan - der'd si - lent  
oer the still, brown

Moderato

hell und klar, eiu sel - ten schö - ner Tag im Jahr. *Wir*  
*Arm im Arm, das Herz so voll, das Herz so warm.* *Die*  
*Hai de dort, da fand mein Herz das rech - te Wort,* *Da*

bright and clear, The love-liest day of all the year; *When*  
 arm in arm, With love our hearts were full and warm, *Those*  
 heath we pass'd My heart the right word found at last, *My*

Bei - de gin - gen durch das Korn, Durch Feld und Au durch Busch und  
 blau - en Au - gen Dein, o Maid; Er - - strahl - ten hell in Se - lig -  
 fand mein Mund zum Kuss den Muth. Leis' frug ich Dich: "Bist Du mir  
 we two, wan - der'd through the corn, Through mead - ows fair and flow'r - ing  
 fond blue eyes, O maid - en fair Re - veal'd thy joy be - yond com -  
 lips took cour - age to kiss thine, As soft I ask'd, Love, art thou

Dorn. Die Ler - che sang; der Son - nen - schein lag  
 keit, Tief drang ihr Blick in's Herz mir ein, weit  
 gut?" Du sah'st Du mich so ei gen an; Das  
 thorn. Loud sang the lark; the sun - shine bright Bath'd  
 pare. In - to my heart deep sank their light, Far  
 mine?" So arch thy look, thy mur - mur low, 'Oh,

schimmernd ü - ber Flur und Hain.  
 schö - ner als der Sou - nen - schein  
 weisst Du nicht, Du bö - ser Man?  
 ten. rall. f meno mosso. p

vale and wood in shimm'ring light.  
 love - lier than the sun - shine bright.  
 fool - ish man, dost thou not know?"  
 0 hap - py day, 0  
 ten. rall. f meno mosso. p

day so dear, Far art thou now, yet once so near, 0  
*sel - ge Zeit,* *wie liegst Du fern,* *wie liegst Du weit!* 0

*f ten.* *ad lib.*

hap - py day, 0 day so dear,..... Far art thou now.yet once so  
*schö - ne Zeit,* *o sel - ge Zeit, ..... Wie liegst Du fern, wie liegst Du*

*f* *p colla parte.*

near.  
*weit!*

1. & 2. 3.

*f* *p* *pp*

## I PLUCKED A QUILL FROM CUPID'S WING



Aubrey Boucicault

Henry K. Hadley  
Op. 20, No. 5.

Allegretto scherzando

*I pluck'd a quill from Cu-pid's wing To*

*write a bil - let - doux, And when my heart be-gan to sing I*

*pluck'd a quill — from Cu-pid's wing And hoped some sweet thoughts it might bring, That*

*Orchestra parts, complete, may be obtained of the publishers, price 50¢*

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I might send to you.

I pluck'd a quill from Cu-pid's wing To write a bil - let - doux,

*a tempo*

*rit.*

And hoped some sweet thoughts it might bring, That I might send, \_\_\_\_\_

*rit.*

*rit.*

— that I might send to you.

*rit.*

*a tempo*

*p*

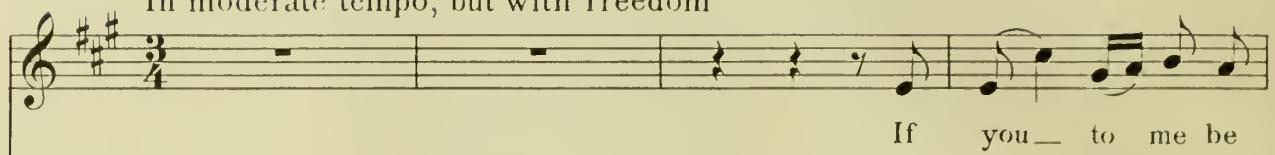
## JUST AS IT USED TO DO

*(Original Key C)*

VICTOR HARRIS

In moderate tempo, but with freedom

VOICE



If you— to me be

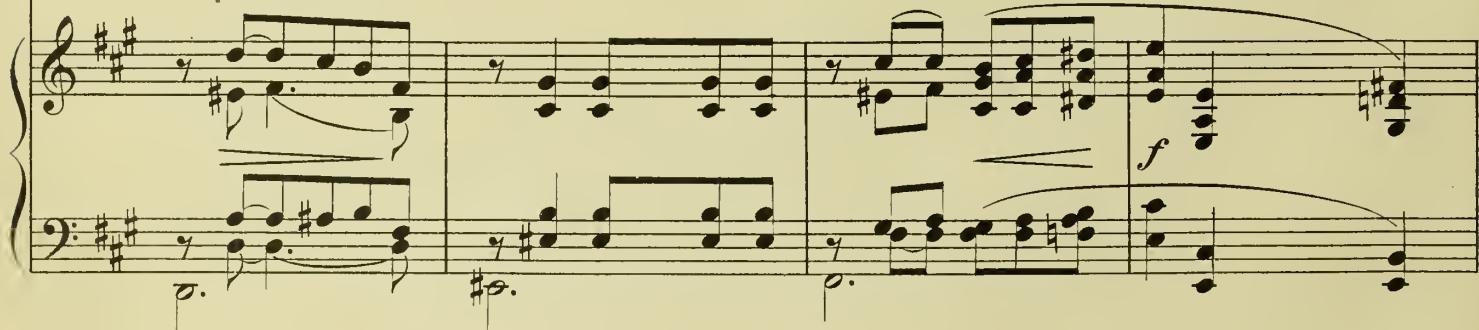
PIANO



cold— And I be false to you— The world will go on, I



think,— The world will go on, I think,— Just as it used to



do, The clouds will flirt with the sun,— The sun will kiss the

sea,— The winds to the trees will whisper, The winds to the trees will

whisper; And laugh at you and me.

Yet the

sun will not shine so bright, — So bright as it used to do, — The

*cresc.*

clouds will not seem so white, — The clouds will not seem so

white — To one — as they would to

two;— So I think you had bet-ter be kind,— And

I had best be true,— And let the old love go on,— And

let the old love go on — Just as it used to

do. Just as it used to do.

*p e rall.*

*ppp*

## 'TWAS WITHIN A MILE O' EDINBORO' TOWN

THOMAS D'URFEY

JAMES HOOK (1746-1827)  
Arranged by W.A.F.

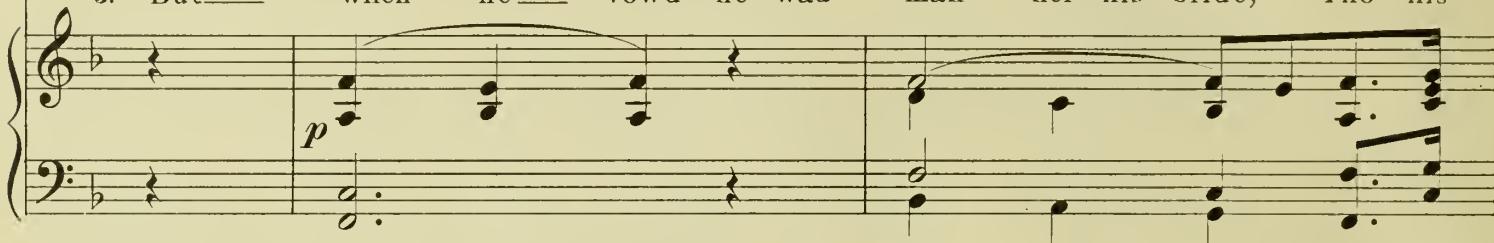
PIANO



OSSIA



1. 'Twas with - in - a mile o' Edin - bo - ro' town, In the  
 2. Young Jock - ie was a wag that nev - er wad wed, Tho'  
 3. But when he vow'd he wad mak' her his bride, Tho' his

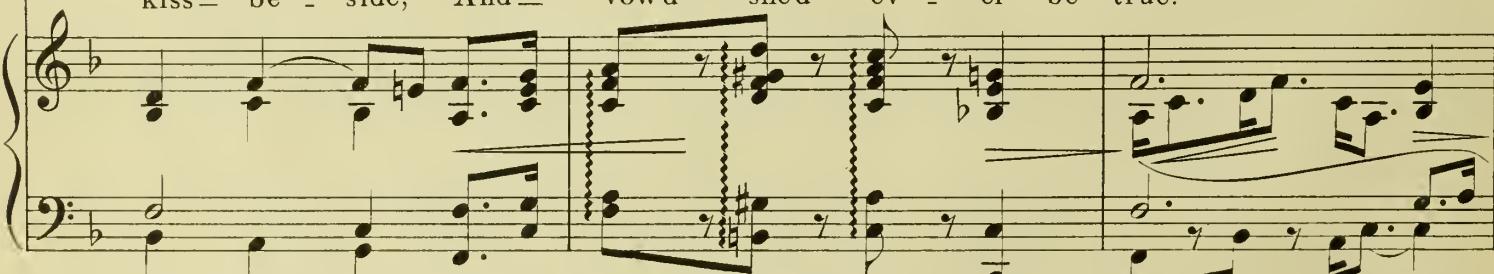


ro - sy time o' the year, Sweet flow - ers bloom'd, and the  
 lang he had fol - low'd the lass; Con - tent - ed she earn'd and -  
 flocks and herds were na few, She gi'ed him her hand, and a



OSSIA

grass was - down, And each shew - herd wood his - dear.  
 eat her brown-bread, And - mer - ri - ly turn'd up the grass.  
 kiss - be - side, And - vow'd she'd ev - er be true.



*The original version of the text is found in "Wit and Mirth; or Pills to Purge Melancholy" Vol. I, 1698. James Hook was born at Norwich, England, 1746. His setting was first published in 1780 as "I wonnot Buckle to; a Scotch Song."*

*mf*

Bon - nie Jock - ie, blythe and gay,  
Bon - nie Jock - ie, blythe and free,  
Bon - nie Jock - ie, blythe and free,

Kiss'd young Jen - nie mak - ing hay;  
Won her heart right mer - ri - ly;  
Won her heart right mer - ri - ly;

The  
Yet  
At

OSSIA

OSSIA

do,

las\_sie blush'd, and, frown\_ing, cried, "Na, na, it win - na do,  
still she blush'd, and, frown\_ing, cried, "No, no, it will not do,  
kirk she no more frown\_ing, cried,

I

I

*a tempo*

can - na, can - na, win - na, win - na, mau - na buc - kle to!"  
can - not, can - not, will not, will not, must not mar - ry you!"

*a tempo*

COULD MY SONGS THEIR WAY BE WINGING  
 (SI MES VERS AVAIENT DES AILES!)

VICTOR HUGO (1802-1885)

Translated by Charles Fonteyn Manney

REYNALDO HAHN

(1875- )

Andante moderato      *dolciss., e molto espress.*

VOICE      My songs to thee would be bring - ing,  
*Mes vers fui-raient, doux et frê les,*  
 R.H.

PIANO      *p*      L.H.

Ten - der thought and sweetest word,      Could my songs their  
 Vers      *vo - tre jar - din si beau,*      Si mes vers a -

way be wing - ing      As doth a bird.  
 vaient des ai - les      Com - me l'oi-seau!

*p*      *dim.*

*poco meno lento*

*p*

Un-to thyhearth up - ward spring - ing, They would fly without con -  
Ils vo - le - raient, é - tin - cet - les, Vers vo - tre foy - er qui

*f*

trol, Could my songs their way be wing - ing  
rit, Si mes vers a - vaient des ai - les

*dim.*

*pp poco riten.*

As doth the soul.  
Com - me l'es - pirit.

*a tempo*

*più lento, rit. sin' al Fine*

*pp*

To thy heart      a mes - sage sing - ing,      All love and faith, dear, to  
*Près de vous,*      *purs et fi - dé - les,*      *Ils ac - cour-raient, nuit et*

*pp*

*Læd.*      \* *Læd.*      \* *Læd.*      \* *Læd.*      \*

*molto riten.*

prove, \_\_\_\_\_ Could my songs their way be wing - ing,  
*jour;*      *Si mes vers a - vaient des ai - les,*

*colla voce*

*Læd.*      \* *Læd.*      \* *Læd.*      \* *Læd.*      \*

*ancor più lento*

*pp*

lunga

Could my songs their way be wing - ing      As doth my love!  
*Si mes vers a - vaient des ai - les*      *Com - me l'a - mour!*

*pp*

*Lento*

*ppp*

*pp*

*Læd.*      \*

# HIS FAVORITE FLOWER



W. W. LOWITZ

Tempo di Gavotta

VOICE

*f*

PIANO

She was a dain - ty lit - tle miss And he was ver - y tall, - And they

*mf*

gath-er'd all the flow-ers, That grew by the gar-den wall. "My

fa - vor - ite is the rose" she said, "Don't you pre - fer the

pink? Per - haps you like the hol - ly - hock, You're just like them, I

*dim.*

*somewhat slower*

think. But tell me now your fa - vor - ite flow'r, For if I on - ly

*pp*      *p*

knew," Her words were ver - y low and sweet, "I'd

try and raise a few."

"My fa - vor - ite flow - er,

*p*

*p*

*p*

This mo - ment I can see, I'm look - ing at your tu - lips, Will you

*rit.*

*ff*

raise tu - lips for me, I'm look - ing at your

tu - lips, Will you raise tu - lips for me?

*rit.*

*pp*

## IT WAS A LOVER AND HIS LASS

WILLIAM SHAKSPERE

From "As You Like It," Act V, Scene 3

THOMAS MORLEY (circa 1557-1604)

Edited and arranged by Dr Charles Vincent

Moderately quick

VOICE      PIANO

1. It was a lov-er and his lass,  
2. Be-tween the a-cre斯 of the rye,  
3. This ca-ro-l they be - gan that hour, With  
4. Then, pret-ty lov-ers, take the time,

hey, and a ho, and a hey      no-ni - no, and a hey ——— no-ni-no - ni -

no, { That o'er the greencorn - field did pass  
These pret-ty coun-try folks would lie,  
How that a life was but a flow'r } In spring - time, in spring - time, in  
For love is crown-ed with the prime }

spring - time, the on - ly pret - ty ring - time, When birds do sing, hey ding-a-ding-a-ding, hey

ding-a-ding-a-ding, hey ding-a-ding-a-ding, Sweet lov - ers love the spring, In spring-time,

In spring - time, the on - ly pret - ty ring - time, When birds do sing, hey

ding-a-ding-a-ding, hey ding-a-ding-a-ding, hey ding-a-ding-a-ding, Sweet lov - ers love the spring.

WHAT'S THIS DULL TOWN TO ME?  
(ROBIN ADAIR)

Old Celtic Air, common  
to Scotland and Ireland

Accompaniment by HELEN HOPEKIRK

Andantino

PIANO

1.What's this dull town to me? Rob - in's not near;  
2.What made th'as sem bly shine? Rob - in A - dair;  
3. But now thou'rt cold to me, Rob - in A - dair;

What was't I wish'd to see? What wish'd to hear?  
What made the ball so fine? Rob - in was there.  
But now thou'rt cold to me, Rob - in A - dair.

*cresc. agitato*

Where's all the joy and mirth  
 What, when the play was o'er,  
 Yet he I lov'd so well,

Made this town  
 What made my  
 Still in my

*cresc.*

heav'n on earth? O they're all fled wi' thee, Rob - in A -  
 heart so sore? O, it was part - ing with Rob - in A -  
 heart shall dwell, Oh, I can ne'er for - get Rob - in A -

*rit.*

dair.  
 dair.  
 dair.

1<sup>st</sup> and 2<sup>nd</sup> time

Last time

*pp L.H. L.H.*

## DRINK TO ME ONLY WITH THINE EYES

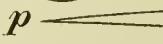
  
(Original Key, E<sup>b</sup>)

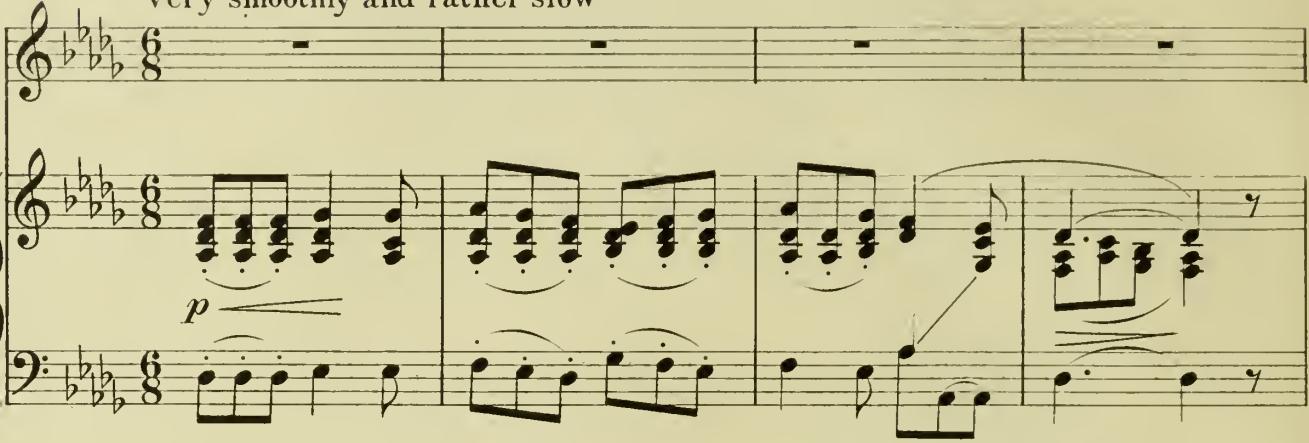
BEN JONSON  
(1573 - 1637)

Old English Air. Date uncertain  
Edited by W. A. F.

Very smoothly and rather slow

VOICE       8

PIANO       8      



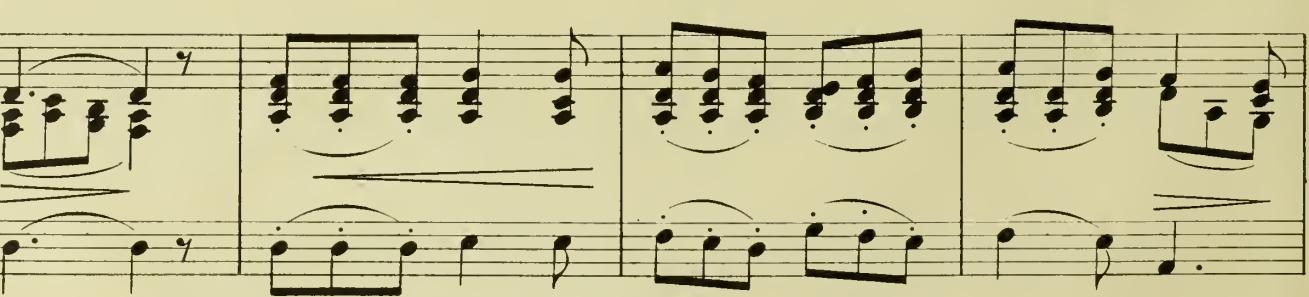
Drink to me on - ly with thine eyes, And I will pledge with  
I sent thee late a ro - sy wreath, Not so much hon - 'ring

PIANO      



mine - Or leave a kiss with - in the cup And I'll not ask for  
thee - As giv - ing it a hope that there It could not with - ered

PIANO



wine; The thirst that from the soul doth rise Doth  
be; But thou there on didst on - ly breathe And

ask a drink di vine; But might I of Jove's  
send'st it back to me; Since when it grows and

nec - tar sip I would not change for thine.  
smells I swear, Not of it self but

1.

2.

thee.

## THE LITTLE DUTCH GARDEN



(Original Key, D)

HATTIE WHITNEY

C. MAWSON-MARKS

Tempo commodo

VOICE      PIANO

I passed by a gar - den, A lit - tle Dutch gar - den, Where

use - ful and pret - ty things grew.——— Hearts - ease and to - ma - toes, And

pinks and po - ta - toes, And li - lies and on - ions and rue, — I

saw in that gar - den, That lit - tle Dutch gar - den, A

chub - by Dutch man with a spade, — And a

ro - sry Dutch frau with a shoe like a scow, And a

flax-en-haired lit-tle Dutch maid.

There

grew in that gar-den, That lit-tle Dutch gar-den, Blue - flag flowers,

*p*

*mf*

cresc.

Love - ly and tall, And ear - ly blush - ros - es, And lit - tle pink po - sies - But

*mf*

Gret - chen was fair - er than all. — My — heart's in that gar - den, That

A musical score for two voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of four measures. The lyrics "Gret - chen was fair - er than all. — My — heart's in that gar - den, That" are written below the notes.

lit - tle Dutch gar - den, It tum - bled right in as I passed. — 'Mid —

A musical score for two voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of four measures. The lyrics "lit - tle Dutch gar - den, It tum - bled right in as I passed. — 'Mid —" are written below the notes.

wil - der - ing maz - es Of spin - ach and dai - sies, And

A musical score for two voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of four measures. The lyrics "wil - der - ing maz - es Of spin - ach and dai - sies, And" are written below the notes.

Gret - chen is hold - ing it fast; — My — heart's in that gar - den, that

A musical score for two voices and piano. The vocal parts are in treble clef, and the piano part is in bass clef. The music consists of four measures. The lyrics "Gret - chen is hold - ing it fast; — My — heart's in that gar - den, that" are written below the notes.

lit - tle Dutch gar - den, It tum - bled right in as I passed 'Mid -

wil - der - ing maz - es Of spin - ach and dai - sies, And

Gret - chen is hold - ing it fast!

*rit.*

*accel.*

M

# WHEN LOVE IS KIND.

( in F. )



Words by Thomas Moore.

Old Melody, arranged by A. L.

*Allegretto.*
*p* *Moderato.*

When Love is kind, \_\_\_\_\_ cheer ful and free \_\_\_\_\_

Love's sure to find \_\_\_\_\_ wel - come from me.

*con espress.*

But when love brings \_\_\_\_\_ heart - ache and pang,

*risoluto*

Tears and such things, \_\_\_\_\_ Love may go

hang.

*scherz.**p dolce*

If Love can sigh \_\_\_\_\_

*rit.**p dolce*

*con grazia*

for one a - lone Well pleas'd am I

*colla voce* $\overline{\overline{F}}$ .*f animandosi*

to be that one, But should I

*f*

see — Love giv'n to rove —

 $\overline{\overline{S}}$  $\overline{\overline{A}}$ 

To two or three, then good bye

 $\overline{\overline{S}}$  $\overline{\overline{8}}$

Love !

*p con espress.*

Love must in  
rit. *p*

short \_\_\_\_\_ keep fond and true,

*p.* *p.*

Thro' good re - - - port \_\_\_\_\_ and e - - vil

*f con anima*

too.

Else here I swear \_\_\_\_\_

*f con anima*

young Love may go \_\_\_\_\_ For aught I \_\_\_\_\_

care \_\_\_\_\_ to Je - ri - cho! Ah!

(laughing.)

ha, ha, ha, to Je - ri - cho!

*f stacc.*   *colla voce**f ff*

## DUTCH DOLLS



H. L. D'ARCY JAXONE

MAY OSTLERE

Allegretto giocoso

VOICE

As the

PIANO

sto - ry is re - la - ted, Once some Dutch dolls it is sta - ted, Sail'd a - way from hap - py Holland just to

*rit.**a tempo.*

see what they could find; And ev 'ry lit - tle dol - lie, Was a maiden mel - an - choly For they

*rit. parlante.*

all were lit - tle lasses who had left a lad behind. And they spoke in double Dutch, So speaking on - ly such, They

*rall.**a tempo.*

ne'er had heard an English word, in all their lives be \_ fore; And no English dol . lie knew, Just the

*a tempo.**rall.*

Dutch for "how \_ dye \_ do." So they met a cool re \_ cep \_ tion when they reach'd old England's shore, And

*poco meno vivo.*

each lit \_ tle dol \_ lie sigh'd, "Oh, dear me! I won \_ der who a doll would be? And

each lit \_ tle dol \_ lie sigh'd, "Oh, dear me! What sil \_ ly lit \_ tle dolls were we!"

As the story is re\_lated, And by his\_to ry 'tis stated, That a second ship from Holland sail'd a  
 way the selfsame week; And ev'ry lit\_tle dol\_lie, Was so joy\_ous and so jol\_ly, As they  
 went a\_sail ing o'er the sea their la\_dyloves to seek. So they came to London Town, And they

wan-der'd up and down, All in and out, and round a bout, each look'd, as for his life; Till they

wander'd thro' a fair, And they found the lost ones there, So each one bo't his sweetheart back, and

wood her for his wife. Then each lit tle dol lie sang, "Oh, dear me!" And "I love you" and

"you love me!" Then each little dol lie sang, "Oh, dear me! What hap py lit tle dolls.....are we!"

## PASSING BY



EDWARD PURCELL (1689-1740)  
Arranged by W. A. F.

Andantino moderato

**VOICE**

**PIANO**

1. There is a la - dy  
2. Her ges-tures, mo - tions

*mf espressivo e cantabile*      *rit.*      *mp*

sweet and kind, Was ne - ver face so pleas'd my mind,  
and her smile, Her wit, her voice my heart be - guile, Be -

*con affetto*

I did but see her pass - ing by, And yet I love her  
guile— my heart, I know not why, And yet I love her

rit.                      *D.C.*

till I die.  
till I die.

*D.C. mf espressivo e cantabile*

rit.

3. Cu - pid is wing - ed and doth range Her coun - try, so my

*mp*

love doth change, But change the earth or change the sky, Yet

*con affetto*

will I love her till I die.

*rit.*

*pp*

IN THE TIME OF ROSES  
(WENN DIE ROSEN BLÜHEN)

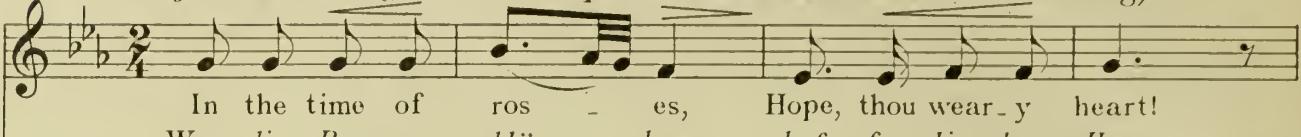
HOFFNUNG

  
(Original Key, G)

Simply and fervently, the 2d stanza with rapt expression  
(Einfach und innig, die 2te Strophe mit dem Ausdruck der Verklärung)

LUISE REICHARDT  
(1778-1825)

VOICE



PIANO



Spring a balm dis - clos - es For the keen - est smart.  
still und kühl ver - glü - hen wird der hei - sse Schmerz.

Tho' thy grief o'er - come thee Thro' the winter's gloom,  
Was den Win - ter ü - ber oft un - heil - bar schien,

es ent - weicht das Fie - ber, wenn die ros - es bloom.

*fz*

In the time of ros - es, Wear - y heart, re - joice!  
 Wenn die Ro - sen blü - hen, matt ge - quäl - tes Herz,

pp

Ere the sum - mer clos - es Comes the longed-for Voice.  
 freu - e dich! wir zie - hen dann wohl him - mel - wärts.

Let not death ap - pal thee, For, be-yond the tomb,  
 E - wig dann ge - ne - sen, wirst du neu er - glüh'n.

*espressivo*                    *poco sostenuto*  
 God Him - self shall call thee, When the ros - - - es bloom.  
 wirst ein himm - lisch We - sen wenn die Ro - - - sen blüh'n.

fz

## MY ROSE OF YESTER-E'EN



Words and Music by  
MARIE RICH

Slowly, with expression

VOICE

PIANO

*Very expressively*

*mp*

1. O the rose is dead, you gave me yes - ter -

2. O the hours are dead, are dead, of yes - ter -

e'en, It was with - er'd in the blast of yes - ter - e'en; O my  
e'en, They have fa - ded in the joys of yes - ter - e'en; O mine

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*mf*

heart is torn, is torn with thorns the rose left, sharp and green- O  
eyes are dimm'd, are dimm'd with tears, the mem -'ry of a dream- O

Ped. \* Ped. \*

*Dreamily*

give me back my rose of yes - ter - e'en!  
give me back the hours of yes - ter - e'en!

Ah! \_\_\_\_\_  
Ah! \_\_\_\_\_

Ped. \* Ped. \*

*mf*

Ah! \_\_\_\_\_  
Ah! \_\_\_\_\_

Give me back my rose of yes - ter - e'en!  
Give me back the hours of yes - ter - e'en!

*mp*

*p*

*poco rit.*

*pp*

A Ped. \* Ped. \* Ped. \* Ped. \* Ped. \* Ped. \*

A LOVE SONNET  
(SONNET D'AMOUR)

A. de SAINEVILLE  
Translated by Isabella G. Parker

*(Original Key, D $\flat$ )*

FRANCIS THOME  
(1859 - )

Largamente

Moderato ma tempo rubato  
*dolce*

string.

VOICE      Gold-en the sun-light, beam-ing bright-ly, Gild-eth with lus-tre  
PIANO      *Sous le so - leil - qui les i - ri - se, En do - rant leur re -*

Pd. \*      *colla voce*

rall.      a tempo      string.

rich-thy hair. — I would fain-through thy tress-es fair-Like zeph-yr be float-ing so  
flets-soy-eux — Je vou-drais dans tes blonds che-veux pas - ser lé-ger com-me la

*colla voce*      *a tempo*      *colla voce*

rall.      a tempo

lightly; — And on thy charm-ing neck where shin-eth One — bright curl wav-ing in the soft  
bri - se, — Et sur ton cou char - mant, où frise U - ne bou - cle aux plis on - du -

*colla voce*      *a tempo*

rall.      con anima

air, How would I breathe per-fume most rare, That in my soul it - self en -  
leux, En res - pi - rer, vo - lup - tu - eux, L'en - i - vrant par - fum qui me

*sf*      *colla voce*

*Più lento*

shrin - eth. Then if by chance In care-less mood—  
gri - se. Comme au ha - sard, sans y pen - ser,

*cresc.*  
*colla voce*

*Rd.*

*una corda*

*Rd.*

*string.*

*rall.*

*a tempo*

Wouldst thou in - deed ac - count it rude Should I, as all my soul de - sir - eth,  
Se - rait-ce vrai - ment t'of - fen - ser Si sur tes lè - vres de - ce - ri - se

*colla voce*

*p colla voce*

*a tempo*

*Rd.*

*cresc.*

On thy lips, my gen - tle dove, Led by the love thy charm in - spir - eth  
Je met - tais, sa - chant ta - paï - ser A - vec la - mour que tu m'a pri - se,

*f con grand anima*

*molto rit.*

*a tempo*

*molto cresc.*

*f*

Pour out my soul, ah, pour out my soul in one kiss of love?  
Tou - te ma vi - e, Tou - te ma vi - e en un bai - ser?

*f*

*colla voce*

*a tempo*

*molto cresc.*

*f*





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